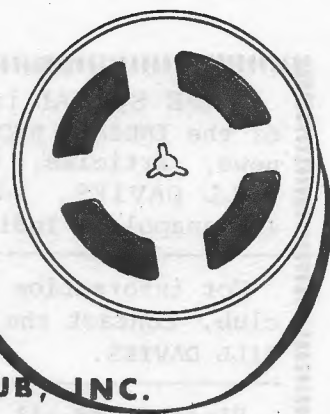


TAPE SQUEAL



INDIANA RECORDING CLUB, INC.

Vol. XXIV, No 5. May, 1983



CONFESSIONS OF A TAPER

by Charles Schroeder

How many times have you gotten a tape when you were head over heels in some project and laid the tape aside? When you were ready to answer, you checked, and weeks or maybe months had gone by, then you hate to admit your reason for being late in your answer.

Have you laid the incoming tape aside because you wanted to ad a special song, then you can't put your finger on it, so delays again?

How many times have you been out of stamps or you weren't quite sure since postage changed, just what to put on, so you delay again?

Then there are times you want to put a tape together with your wife and she says, "Not now. I don't know what to say, a little later", again time slips away and delays again.

You received a good interesting tape, so you say, I've got to do a better job of making mine that good - so you plan in your head so it's delay again of weeks or even months.

You forget to pay your dues or you think you had, and when you see your name in the Delefe List, you know why you haven't been receiving mail from the club.

Well, over the years I've been guilty of all - I'm trying to make amends.

---Charley.

THERE'S A NEW MIKE IN YOUR FUTURE

by Ron Page

Chances are good that the use of a better microphone would be the best single step you could take to improve the sound of your recordings. A better step than, say, the purchase of a new recorder, and not nearly as expensive.

Think twice before pooh-poohing that opinion because it's statistically valid. It doesn't matter whether one uses a \$19 portable with a built-in mike or a full-blown component system. Home recordists often don't realize how astonishingly better they'd sound if they were to use an upgraded mike. So they continue season after season to use the same old honker.

To get a trifle technical: A microphone is what's known as a transducer -- one of several types in a typical audio setup. Transducers have by far the most work to do because they must change one form of energy into another totally different form. So transducers often are "weak links" in a home system because the amateur recordist doesn't appreciate the importance of their role and so doesn't spend proportionately enough for them in balancing the overall performance of a home setup.

If you've never heard a recording of your own voice made with a high quality mike, you're due one of these days to have your eyebrows raised. The event will sound as though someone removed a bunch of pillows from the front of the speaker. Your voice will be noticeably clearer and more transparent. The lower registers of a male voice are accurately present and both male and female voices sound less nasal. Lip sibilances (the "s" or "sh" sounds that

(Continued on track 5)

TAPE SQUEAL is the monthly newsletter of the INDIANA RECORDING CLUB. Send all news, articles, photos, ads, etc., to BILL DAVIES, editor, 1729 E. 77th St., Indianapolis, Indiana, 46240.

For information about membership in the club, contact the secretary, who is also BILL DAVIES.

Please send all changes of address and changes in directory date to Bill Davies. ALL ADDRESS CHANGES MUST BE SENT IN AT LEAST ONE MONTH BEFORE THE EFFECTIVE DATE TO ENSURE UNINTERRUPTED DELIVERY OF TAPE SQUEAL.

NOTE TO ALL NEW MEMBERS:

When you receive your welcoming tape, please return the accompanying postcard to the committee chairman, BILL KEARNEY, 2625 West Jefferson Road, Kokomo, Indiana, 46901.

YOUR IRC BOARD OF DIRECTORS:

PRESIDENT - Doris Oliver
VICE PRESIDENT - Bill Endicott
SECRETARY - Bill Davies
TREASURER - John Oliver
MEMBER - Gene Scott

TRADING POST

Free notices for IRC members, concerning tape and related items to sell, buy, trade, etc.

MICHAEL L. BYRD, D-5. I am in the market for a reel to reel recorder. I have a Concord 220, 1-7/8, 3-3/4, 7½ speed, 7" reels, that is un-repairable. Want a machine in good condition as I have no repair services readily available. Give all details in first letter.

DICK KENNY, D-17. Would like to obtain:

THE FIVE O'CLOCK GIRL

(Mary Eaton - OSCAR SHAW 1927-28)

-also-

GOOD NEWS - BUDDY ROGERS FOLLOW THRU.

LEE WARSTLER, D-20. Looking for anything from the bands of Orville Knapp and Everitt Hoagland.

KEN HORN, D-24. I have albums I would like to sell interested people. Please send a 90 minute blank tape for listings. I tried to mail out a listing by mail, but this became too much of a job, and postage was way too high. Just send a tape with return postage and I will send the tape out immediately.

I have about 800 records of the small "EVA TYPE" which I received over the years of "True West" etc. A lot of good listening for someone who is a shut-in. If they have a library of congress record player, I would be happy to send these records to anyone who would want them. No charge of any kind.

DOC CROSSLEY, D-83. Wanted: Tape exchange, cassette, with anyone who would like to talk about computers, particularly TRS-80.

ROBERT ENNIS, D-7. For sale: 40 recorded 5" reels of tape (mostly music), plus like new stereo or monaural headphones with quarter inch plug and coil cord. Price, including UPS shipping, \$35.

RON BARON, D-63. Blank tape, 7" reels, 1800', used once, in new white boxes, \$75 per case of 60. Half case for \$45. Also new cassettes, C-60's, screw-type housing, loaded with TDK tape, \$26.50 per box of 25. Both prices postpaid. Have all other lengths of reels and cassettes. Send inquiry.

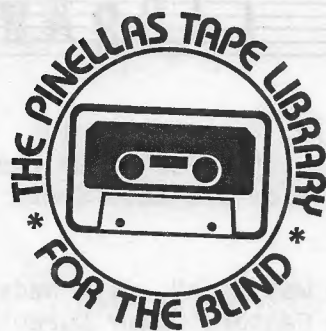
MARGIE KLAYMAN, D-9. Am disposing of my camera collection. The first 10 people who send \$5.00, I will send one of my old box cameras to them. Have 10 different makes. Some makes are Bantam, Wargin, Hawkeye, Agfa and Spartus.



Bill Nye, #1977, writes: "Being a member of the club has been a most rewarding experience for me. I've formed so many friendships with so many wonderful folks from all walks of life."

+ + + + +

DEADLINE FOR JUNE ISSUE IS MAY 20TH.



The Pinellas Blind Library, Pinellas Park, Florida, containing about 3,000 cassettes on a multitude of subjects, is free to all visually and physically handicapped everywhere. We have members in many countries overseas. Do YOU know someone who would enjoy learning more about our library? Send a C-60 cassette, giving full name and address, spoken and in writing... FREE mailing, and some details of age, travels, interests, and please, some special requests... We'll get right back to you.

Last December, Radio City Music Hall celebrated its 50th birthday. I have an article in print... also a taped interview with the public relations girl, but... nothing from Radio City Music Hall itself. Was there a TV show I missed? Does someone have anything "LIVE" from this famous place? I'd like to put a program in the Pinellas Tape Library for the Blind.

I have an article about the Wagon Train which gathered in Washington on July 4, 1976... Wagons from every state. Does anyone have anything of a personal experience on making the wagons and taking the Train? I gather that thousands took part in one way or another. Please, can someone send me some personal experience during this exciting event?

Do you have some interesting programs you can share with us????

---Meg Alexander, D-15., Librarian
Pinellas Tape Library

PLANNING a MOVE?



If you are, don't forget to notify us, so you will continue to receive your Tape Squeals. The Post-office does not forward Bulk Mail, so if you do not tell us your new address, your Tape Squeal will be returned. The Post-office will furnish us with your new address if they have it, but sometimes they make mistakes. (Hard to believe, isn't it?)

Last month they returned Irene Clark's T.S. and told us she had moved so we listed a Change of Address on page S-5. But she has not moved, so we have moved her back home and have listed her old correct address on page S-8.

THE PRESIDENT'S MIKE

Even though we are not having a membership drive, I am happy to report as of this writing that we have a total of 35 new members this year. Whoever it was who had the brilliant idea to enclose an application form with each new directory must be a genius. Guess who that was. Now let's all make just a little extra effort to make these new members feel welcome so that they can begin to enjoy their membership in IRC.

Our April meeting was quite a success. We had a total of 44 present including several visitors. Another splendid tape-slide show was presented by Bill Davies on Florida and at intermission time there was a genuine feeling of good will and friendship. The meeting was also highlighted by a short impromptu talk by John Hollinshead of Esperance, Western Australia who was visiting here with his wife, Estelle. They expect to be in the U.S. about 3 months and we were most happy that they could include our meeting in their travels.

Again, just a reminder - let me hear from anyone who has a question, a suggestion or a problem concerning IRC. If an answer is required, please don't forget to send a stamped, self-addressed envelope.

--Doris

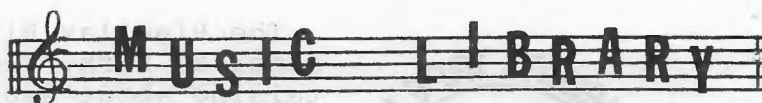
RECORD COLLECTORS' CONVENTION

Sat., May 14th, 10 am to 5 pm
at Hulman Civic-University Center, Terre Haute, Indiana.
Contact Gerald Ruark, 3202 Busy Bee Lane, Indianapolis, 46227, phone (317) 784-7582, if additional information is needed.

TAPING AND THE EARLY RECORDS

(Second of eight parts)

by Gene Eaton



To start with, let us consider the factors of your nice, late model phonograph. First, it was designed to play the stereo records of today, equipped with a flip type stylus, with 0.7 mil and 2.5 mil diamond/sapphire points. The arm is light and with the cartridge of low mass, highly compliant stylus assembly, using a tracking weight of less than $\frac{1}{2}$ gram. The cartridge uses the 45/45 armature coupling configuration, which is an equal mix of lateral and vertical modes and yet is neither, all this to do a very good job on the stereo records of today.

The second factor is in the amplifier system, which makes use of a fixed compensation for the record, using the RIAA standard and is normally rigged to fit a magnetic pickup. The RIAA equalization curve specifies boost at 50 cps, turnover 400 cps, 3 db roll off at 3 kc with modifiers at 10 kc. A complementary boost and roll off are used in the playback system. Along with this are the now standard bass/treble controls, loudness compensated volume control, and of course a balance control. All basically simple and very effective for stereo sound.

All of the above is almost useless for 78 records, since outside of a few from the late 1940's, the records had no standard recording curve, or turnover frequency, in fact even lucky if they ran at 78 rpm. The records were mostly pressed out of a motley mix of material except for one using a sandwich method, and a few vinyls from the late 40's.

(See part 3 next month)

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Jerry Johnson, #325, says, "Need replacement parts for your tape recorder? I just stopped at Warren Radio, 732 N. Capitol Ave., Indianapolis, and they have a line of parts made by E.V.G., Inc., Freeport, N.Y., 11520, phone (516) 378-0440. Outsiders can contact this company to see who their local retail outlet is."

irc*irc*irc*irc*irc*irc*irc*irc*irc

Now I lay me down to sleep
And pray the Lord my soul to keep;
If I should die before I wake,
I'll cry to God, "Mistake! Mistake!"

Lee Warstler, #2279, Naples, Florida, sent in a cassette with a lot of old time radio entertainers on one side and Kate Smith on the other:

C-191. "When Radio was King", with Rudy Vallee, Eddie Cantor, Jimmy Durante, Morton Downey, Victor Borge, Arthur Godfrey, Will Rogers, Wee Bonnie Baker, Ben Bernie & others. On side 2 is "Kate Smith at Carnegie Hall".

Have YOU ordered anything from the Music Library lately? Or from any of the other libraries? Take a few minutes to look through the lists in the directory. If you haven't done so for a long time, you might be surprised at what you'll find. There are now almost 750 reels and cassettes in the Music Library, with music for every taste.

The taste of the majority of tape borrowers seems to run toward the Big Band era, as the tape which has been borrowed more than any other tape in the library, is #207, Swing King's, "On the Sentimental Side", and various Big Bands, closely followed by #208, which is also a tape of various Big Bands. Here are the TOP TWENTY, the tapes (reels), for which there have been the most orders during the last ten years:

1. #207 Various Big Bands
2. #208 Various Big Bands
3. #234 Phil Harris, from old 78's
4. #246 Bob Chester Orchestra
5. #247 Scott Joplin Ragtime - Piano Rolls
6. #217 Rare Recordings - Ken Griffin, Les Paul, Eddie Peabody, others.
7. #218 Rare Recordings - Rudy Vallee, Ted Lewis & others.
8. #256 Isham Jones Orchestra
9. #282 The Mighty Wurlitzer Remembers the Good Old Days
10. #222 Music of Hawaii
11. #198 Swing Era - 1936-1937
12. #162A Swing Era - 1940-1941
13. #226 Nickelodeon Music of the '90's
14. #182 1950 Oldies & Goodies, #1
15. #183 1950 Oldies & Goodies, #2
16. #275 Bunny Berrigan Big Band
17. #121 Eddie Peabody - Mr. Banjo's Back in Town
18. # 73 Glen Gray - Great Band Themes
19. # 74 Al Caiola - His Golden Guitar
20. #152 Artie Shaw Recreates his 1938 Band

(Continued on track 5)

VOYAGER SLIDE-DISSOLVE UNIT INTEGRATES WHOLE SHOW

If you are into tape/slide shows as I am, using two Ektagraphic (Carousel) projectors, a dissolve unit, a tape player, a programmer and a stacking unit, you might be interested in a new unit which is now available.

What took five components can now be done with one, according to the makers of the Voyager dual-lens slide projector.

The unit is simple to use, very portable (at least compared to the five-component pile named above). It uses standard Kodak trays, 300-watt ELH lamps; and industry-standard electronic language as well as standard slide-mount sizes. The image-change signal is the standard 1000 Hz, carried on a separate (No. 4) track in digital language.

The secret of the Voyager two-lens design is a modified Geneva movement which flips back and forth 90 degrees, to place the slide mounts between lens elements in front of right- and left-side lamps.

The lamps come up and go down to fade slide images into each other, creating very smooth dissolves, with time ranging from 1 to 6.5 seconds. "Flashing" (of one image over another) is also easy to accomplish, and there is a 0.3-second cut available, too.

High-fidelity sound, in stereo, is also available, through dual speakers and with 35-watt power, from a standard audio cassette; a (separate) stereo amplifier is required for this; standard playback sound is mono.

Interested? I was too when I read the article in Technical Photography magazine - but my interest quickly faded when I came to the price. About \$3900 for the programming-type and \$3400 for the playback-only unit!!

Well - it was a nice dream while it lasted!

-- Bill Davies

M. H. JONES,

The Old Philosopher Says

The best conversationist is
one who listens most.

MIKES (Continued)

clarify speech patterns) are transparent -- not harsh, raspy or missing altogether.

All we've mentioned so far is the human voice, which is duck-soup easy for a high grade mike. Wait 'til you try some live recordings of nature sounds, sounds of a big city, or musical performances. Those are the challenges that separate the toy mikes from the ones that are a pleasure to use.

Have years of inflation worn you to a nub? If so, good mikes are a ray of sunshine because they've never been a better buy than they are today. In 1960 a top-notch mike for home use cost about \$50 at discount. Here in the U.S. 23 years later, the same good quality costs no more. And respectable quality can be purchased for half that amount.

Recently there seems to be a renewed interest in packing a portable recorder into the field to capture what the world has to offer. Perhaps this interest has been sparked because portables -- good ones -- are being made smaller every year. It's now possible to carry a stereo cassette recorder (not just a player) around in a man's jacket pocket or a woman's handbag.

Should you be interested in this pursuit, do not use the mike that may have been included with the portable when you purchased it. If you do, the world will be a muffled place. Use a better quality mike, as discussed in part two of this article. Heed this and the results from any portable will be a most pleasant surprise.

(Next time: a look at what performance to expect from microphones in various price ranges.)

(To be continued next month)

MUSIC LIBRARY (Continued)

The most popular cassettes have been:

1. C-27 Best of Roger Whittaker
2. C- 5 Kay Kyser & Ray Noble, from 78's
3. C-54 Sons of the Pioneers - Western & Mexican Songs
4. C-74 Those Were the Days - Music from the turn of the century.
5. C-52 200 Years of Country Music
6. C-42 Dinner Music for People who Aren't Very Hungry - Spike Jones.

Old-time Radio

Remember Rubinoff and his violin? They were a regular feature of the Eddie Cantor radio show in the 1930's. According to this AP article in the Indianapolis Star, Rubinoff, at age 85, is still performing.

Columbus, Ohio (AP) — "Rubinoff and his violin" are still playing partners and making tours 50 years after his concert music lifted the spirits of a national Depression era radio audience.

At 85 years, a third the age of his precious "Strad," David Rubinoff's step is not so firm, his hair no longer black nor his eyesight so keen, but music is still his life.

Even his wife plays second fiddle to it. She calls him "Maestro," deferring to the sparkle in his eyes when he straightens his back, raises his chin and puts his Stradivarius in place.

THE VIOLIN was made in 1731 and after he acquired it in 1928 he named it the "Romanov" for the imperial family which once ruled his native Russia. It is one of several violins in his house, but to Rubinoff it is THE violin. The instrument is insured for more than \$100,000 but he won't set a value, saying only, "Who knows, maybe \$300,000."

During 1931-35, "Rubinoff and his violin" was a regular feature of the NBC Eddie Cantor radio show. In all that time, he never spoke a word on the air because of his heavy Russian accent. The stand-in voices of Lionel Stander or Ted Bergman introduced his numbers. Rubinoff has composed many numbers for violin and piano, including, "Russian Rhapsody," "Dance Russe," "Fiddlin' the Fiddle," and "In a Spanish Garden," and frequently played them for the radio audience.

"I let Cantor be the comedian. I didn't like to talk on the radio and besides, with Cantor, who could compete?" he says.

RUBINOFF CREDITS old-time comedy star and close friend Will Rogers with persuading him to play for public school assemblies and encouraging him to go on national radio.

"When he suggested it, I said 'No, not with my accent,'" says Rubinoff. "But Will said, 'Music has no accent,' and so I did.

"What is music? It is interpretation and emotion. If music doesn't give you a thrill, it's not music. It



Associated Press Newsfeatures Photo

David Rubinoff Portrait (rear) decade old

can scare you sometimes, but it's still thrilling."

This winter, he toured Florida, playing 10 concerts in two weeks and brought back a plaque from a high school at Sarasota. Music and patriotism go hand-in-hand during his public appearances.

"Here, I play concerts all over. I've played as many as four different schools in one morning. I talk to the students about what it means to be in America. I tell them how hard I worked in Russia, walking to school, practicing by oil lamps."

Rubinoff says school children give him some of his best memories.

He concludes his school talks by reciting a poem engraved on the back of an oversized pocket watch given him by Rogers, entitled "The Clock of Life."

"After one assembly," he says, "this little girl, she may have been 9 years old, came up to tell me how much she enjoyed the program. She finished by saying, 'May the clock of life never stop for you.' It was emotional for me."

TOM MIX STRAIGHT SHOOTERS RESURRECTED

Tom Mix, an American cowboy who was a model for the children of the United States during the heyday of Western films and radio serials, is still an important figure to his legion of fans and to the company which sponsored his highly popular radio show for many years.

This year marks the 50th anniversary of the radio show's appearance on the American scene, and the Ralston-Purina Co. of St. Louis, has resurrected the Tom Mix Straight Shooters Club. Old members (there were more than 5 million of them between 1933 and 1950) can re-join and new members are being welcomed.

Original club members were offered premiums which they could purchase and were reminded to keep the ideals of Tom Mix--to be patriotic and of sound mind and sturdy body.

Bringing that feeling back to life this year on the 50th anniversary of the Tom Mix radio show is the job of Steve Kendall, of Ralston-Purina, sponsor of the radio show and a big part of the Straight Shooters' regimen.

In looking through files in recent years, Kendall said he noted a lot of letters from people still interested in Tom Mix and the company's relationship with him and with the Straight Shooters Club.

"Fortunately," Kendall said, "there are people out there who make a hobby of collecting those items (Tom Mix premiums). People have been writing to us and calling in for years about Tom Mix (he died in a car crash in Arizona in 1940). We decided to listen to them."

As a result, Kendall and the company once again have become involved with Tom Mix memorabilia. Memberships in the Tom Mix Straight Shooters Club have been re-opened and such premiums as decorative cereal bowls, comic books and record albums are again being offered.

Mix was also a star of 350 motion pictures, 340 of the silent variety. However, he never did appear on the radio program which was the basis for the Straight Shooters. His voice didn't sound as strong as folks wanted.

(Continued on track 8)

IRC MEMBERS ARE SCATTERED. ----- AND WE ARE EXPERIENCED!

IRC presently has members in every state in the union except Delaware, Hawaii, Nevada, North Dakota, Rhode Island, Vermont, West Virginia and Wyoming. If you know of anybody in these eight states (or anywhere else, for that matter), who might be interested in joining the club, let the Secretary know and he will send applications. This is how our membership is distributed:

Alabama	3	New York	34
Alaska	2	North Carolina	12
Arizona	7	Ohio	25
Arkansas	4	Oklahoma	1
California	64	Oregon	5
Colorado	5	Pennsylvania	28
Connecticut	5	Puerto Rico	3
Dist. of Columbia	1	South Carolina	1
Florida	28	South Dakota	1
Georgia	6	Tennessee	4
Idaho	1	Texas	25
Illinois	38	Utah	4
Indiana	102	Virginia	5
Iowa	9	Washington	8
Kansas	3	Wisconsin	7
Kentucky	3		
Louisiana	4	Australia	5
Maine	2	Belgium	1
Maryland	8	Brazil	1
Massachusetts	12	Canada	10
Michigan	20	Czechoslovakia	1
Minnesota	6	England	4
Mississippi	2	Indonesia	1
Missouri	5	North Ireland	1
Montana	2	New Zealand	2
Nebraska	5	Peru	2
New Hampshire	4	Sweden	9
New Jersey	23	West Germany	4
New Mexico	3		
Total			581

On a "Best of Carson" rerun recently on the "Tonight" show, one of the guests was that veteran movie, stage and TV star, Mickey Rooney, who just received an honorary "Oscar" for his 60 years in show business. Mickey said that he wasn't old, he was just "experienced".



"Of course, you don't feel good. At your age, you're not supposed to feel good!"

Boy, are we ever "experienced" in IRC!!! And getting more experienced every day!!! Just for the heck of it, we went through the directory and ticked off the number of members in each age group, from the youngest, 19 years old, to the oldest, at 87 experienced years. Here's what we found:

Under 20	1	60 - 69	160
20 - 29	17	70 - 79	93
30 - 39	58	80 - 87	16
40 - 49	90	Unknown	27
50 - 59	119	Total	581

Twenty seven members were shy about listing their ages in the directory, but contrary to what you guys might think, it was NOT the gals who were the most reticent about revealing their ages. Nineteen males and only eight females did not list their ages.

So what are we trying to prove with all of the above? Nothing at all! But we had to come up with something to fill up this space.

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Norman Fike, #2193, Denver, reminds us of a source of music which is often overlooked. Many city libraries, especially in the larger cities, have phonograph records that can be checked out just like books. One problem to this is the fact that one often gets a record some punk kid has had out and used a nail for a phonograph needle, and ruined the record. In such a case one merely returns the record and checks out another, hoping for better luck next time.

DEAR ANN LANDERS: Recently I have attended three funerals. They were interminable, excessive and distressing. The minister didn't know when to stop, and neither did the gentleman who led the prayer.

I am preparing a tape to be played when my time comes. I sing in the church choir and have done solos at funerals of friends. I plan to open my own service with a brief welcome, sing one number and play a tape of the choir singing my favor-

ite hymn.

Finally, I would suggest that we go to the cemetery, where my fraternal order would take over for a five-minute graveside service.

Please tell me, Ann, am I completely nuts or — Just En Route

DEAR JUST: You sound perfectly sane to me. And, I might add, more sensible than those who plan funerals that are too long, depressing and positively draining. Go to it.

*irc*irc*irc*irc*irc*irc*irc*irc*irc*irc*

SCHEDULED MEETINGS.

Regular meetings of the Indiana Recording Club are held on the third Sunday of each month at 2:00 p.m. in the lower level meeting room of the Leppert & Copeland Mortuary, 740 E. 86th St., Indianapolis.

* * * * * GUESTS ARE WELCOME * * * * *

MAY 15TH

ROSEMAURI KATZ (formerly Bricksen), will show slides which she and Earl Magenheimer have taken of many of the old time members of IRC, at meetings, picnics, etc. Come and see how many you can recognize. The coffee pot will be on and maybe somebody will bring cookies.

CREATIVE LIBRARY

Angel Morales, #2061, Rio Piedras, Puerto Rico, who died on Feb. 24, 1983, was a generous contributor to the IRC libraries and a booster of the club. His last contribution to the libraries was a cassette which he had recorded from a B.B.C. radio broadcast, and which he thought might be of interest to blind or partially sighted members.

It is a Play of the Week program entitled, "No Moon - No Sun," and it is about a person who was recently blinded and about his inability to accept the help of others. It is cassette #CR-102 in the Creative Library.

MAILING LABELS

Two color with I R C logo

Reel size: 3½ x 4¼

Cassette size: 2¼ x 4

\$1.75 per 100 - either size.

Order from VERN DAVIS

8805 Madison, #301A

Indianapolis, Ind., 46227

When ordering, please specify size.

TOM MIX (Continued)

One of Tom Mix's radio voices was that of Joe "Curly" Bradley (1943-1950). Bradley, now 70 and living at Norwalk, Calif., began his association with the show playing Pecos Williams who was "just crazy about kids and couldn't stand to see them hurt."

The role of Mix was "a choice plum," Bradley remembers. "I was quite surprised when I got the part." He recalled that when the Pecos Williams' fan mail began to outdraw the mail of Tom Mix, he was asked to become the voice of Mix.

"I walked around in a dream for about three days," Bradley recalled after landing the Mix role.

"The kids today are looking for heroes and they don't find many outside the athletic world. At that time, I guess Tom was about the best known of any of the movie stars. I guess he just appealed to children. I know he did to me."

For more information, write to Tom Mix Straight Shooters Club, P.O. Box 15553, Belleville, Ill., 62224.

(Thanks to Jackie Thompson, IRC #2306, for sending this article from Grit magazine.)

SILENT MIKE.

Our condolences to the family of Angel Morales, Rio Piedras, Puerto Rico, who died on February 24, 1983.

INDIANA RECORDING CLUB

Bill Davies, Editor

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Indianapolis, Indiana, 46240

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